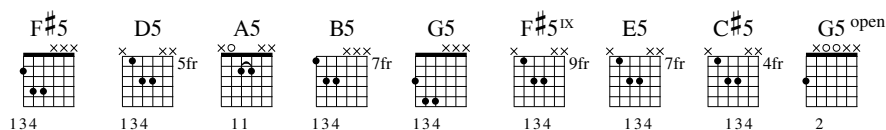


from Night Ranger - Dawn Patrol

# Don't Tell Me You Love Me

Words and Music by Jack Blades



## Intro

Moderately fast ♩ = 178

Gtr. 1 (clean) \*Badd4 A Badd4 A Badd4 Riff A A Badd4 A End Riff A

*mf*  
let ring -

TAB

\* Chord symbols reflect implied harmony, next 4 meas.

Gtr. 1: w/ Riff A (5 times)

F#5

\*\* Gtrs. 2 & 3 (dist.)

*f*

(cont. in slashes)

\*\* Composite arrangement

F#5

Gtrs. 2 & 3

Gtr. 4 (dist.)

*mf*  
P.M. -

1. 2.

Gtr. 1

Gtr. 4 divisi

P.M. -

† Applies to Gtr. 4 only.

## § Verse

Gtr. 1 tacet

\*A5

**\*A5**

Gtrs. 2 & 3  
**Rhy. Fig. 1**

1. It ain't the way you move,  
2. I love the way you use, \_\_\_\_\_

it ain't the way that you move \_  
I love the way that you use \_\_\_\_

\*\* Gtr. 5  
**Rhy. Fig. 1A**

Gtr. 4  
*divisi*  
**Riff B**  
† P.M.

7 8 9 0 7 8 9 0 7 8 9 0 7 8 9 0 7 8 9 0

\* Chord symbols reflect basic harmony.

\*\* Synth. arr. for gtr.

† Applies to Gtr. 4 only.

F#5

Gtrs. 2 & 3: w/ Rhy. Fig. 1

Gtr. 4: w/ Riff B

Gtr. 5: w/ Rhy. Fig. 1A

2nd time, Gtr. 3: w/ Rhy. Fill 1

A5

The second system of the musical score is in treble clef with a key signature of three sharps (F#, C#, G#). It consists of two measures. The first measure contains a whole rest, followed by a quarter rest, and then a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The second measure contains a whole rest, followed by a quarter rest, and then a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The lyrics are: 'It ain't the way you shake, I love the way you shoot,'.

It ain't the way you shake,  
I love the way you shoot,

### Rhy. Fill 1

Gtr. 3

Ctr. 3

16 16 14 16 16 14

16 16 14 16 16 14

16 16 14 16 16 14

(7)  
(7)  
(5)

F#5

me. \_\_\_\_\_  
shoot to kill \_\_\_\_\_ me.

Oh, \_\_\_\_\_ no. \_\_\_\_\_  
Oh, \_\_\_\_\_ yeah. \_\_\_\_\_

I've lived  
It's tak - en

**Pre-Chorus**  
D Bm N.C.

twen - ty - five years, I'm a kid on the run. \_\_\_\_\_ I've got a pis - tol for ac - tion.  
miles \_\_\_\_\_ and lines to learn the right from the wrong. I keep you hang - ing on. \_\_\_\_\_

Don't tell me you love  
So don't

Gtrs. 2 & 3

7 7 7 5 7 5 4 4 5 4 2

**Chorus**  
Half-time feel End half-time feel

F#m D E C#

me. Don't tell me you love me. Don't tell me,

(Gtr. 2, cont. in slashes)

4 7 7 5 9 9 9 7 6 6 6 4

D5 A5 B5 G5

I don't wan - na know. Don't tell me you love \_\_\_\_\_

Gtr. 3

7 7 5 2 2 0 4 4 2 3 3 3

[illegible]

## ⊖ Coda

**Guitar Solo (Brad Gillis)**

F#5  
Rhy. Fig. 3

Gtrs. 2 & 3

Gtr. 6 (dist.)

D5

15ma

P.H.

\* 1 1/2

\* w/ bar

\* Hold bend while depressing vibrato bar.

End Rhy. Fig. 3

G5 open

8va

Harm. w/ bar

w/ bar

3.2 / (3.2)

(3.2)

-1 1/2

### Guitar Solo (Jeff Watson)

Gtr. 6 tacet  
Gtrs. 2 & 3: w/ Rhy. Fig. 3

Gtr. 7 (dist.)

F#5

8va

*f*

D5

8va

E5

8va

$\delta \nu_a - -$ 

*loco*

The image shows a musical score for the song "The Rose Tree". It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. Below the staff, there are two rows of fret numbers for guitar. The first row contains the numbers 14, 12, 9, 14, 12, 9, 14, 12, 9, 14, 12, 9, 14, 12, 9, 14, 13, 12, 9, 13, 12, 9, 13, 12, 9, 13, 12, 9, 13. The second row contains the numbers 14, 12, 9, 14, 12, 9, 14, 12, 9, 14, 12, 9, 14, 12, 9, 14, 13, 12, 9, 13, 12, 9, 13, 12, 9, 13, 12, 9, 13. The score is divided into two measures by a double bar line. The first measure contains 14 notes, and the second measure contains 14 notes. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#1

D5

[illegible] $\delta va$  $\delta va$ 

B5

$$\delta v_a =$$
[illegible]

G5 N.C.

Gtr. 7

8va

22 22 22 22 (22) 17 19 20 17 17 19 20

w/ bar

Gtrs. 2 & 3

(Gtr. 3, cont. in slashes)

0 2 3 5 0 2 3

### Bridge

F#5

Gtr. 3

8va

Gtr. 7

P.S.

19

Gtr. 5

Rhy. Fig. 4

End Rhy. Fig. 4

7 5 7 7 5 7 7 5 7 7 5 7

8 6 8 8 6 8 8 6 8 8 6 8

9 7 9 9 7 9 9 7 9 9 7 9

Gtr. 2

4 4 4

2 2 2

\* w/ bar

slack

Gtrs. 2, 3 & 7 tacet

Gtr. 5: w/ Rhy. Fig. 4 (5 times)

B A B A B A B A B

Don't tell me you love —

me.



A B A B A B A B

Don't tell me you love me.

A B A B A B A B

(Love me, you love me, you love me, you love me, you love me, you love me, you love me, you love me.)

me. love me, you love me, you love me, you love me, yeah. me.)

### Interlude

F#5 D5 E5 C#5

Gtrs. 2 & 3  
Gtr. 6

Gtr. 7  
divisi

2 4 7 7 9 9 10 11

D5 A5 B5 G5open

Don't tell me you love me

Gtr. 6

Gtr. 7

11 14 12 10 7 10 12 10 12 10 7 10 12 10 12

12 11 11 9 6 9 11 9 11 9 6 9 11 9 12

# Chorus

Gtrs. 6 & 7 tacet

Gtrs. 2 & 3

F#5 D5 E5 C#5

me. Don't tell me you love me. Don't tell me,

D5 A5 B5 G5 open

Gtrs. 2 & 3: w/ Rhy. Fig. 2

don't wan - na know. Don't tell me you love \_

F#5 D5 E5 C#5

me. Don't tell me you love me. Don't tell me,

Gtr. 6

P.H.

2 7 9 10

Gtr. 7

4 7 9 11

D5 A5 B5 N.C.

I don't wan - na know. \_\_\_\_\_

T T T T T

11 14 12 10 7 11 9 6 9 7 6 11 9 7 9 12 12 12 12 12 12 14 12 9

T T T T

12 14 11 9 7 11 9 7 9 7 6 11 9 7 9 12 12 12 12 12 12 14 12 9

# Outro - Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 7 meas.)

F#5 D5 E5 C#5

Gtr. 7

D5 A5 B5 G5

Gtrs. 2 & 3: 8va

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 7 meas.)

F#5 D5 E5 C#5

8va

D5

A5

B5

G5

Gtrs. 2 &amp; 3

8va

1/2 21 (21) 19 21 19 19 (19) 17 19 17 19 17 14 17 14 14 15 17

8va

1/2 16 (16) 14 16 14 17 (17) 14 17 14 15 14 12 14 15 12

F#5

8va

w/ bar

14 14 (14) (14) 14 (14) (14) 14 (14) (14) 14 (14) (14)

-2 1/2 -1 -2 1/2 -1 -2 1/2 -1 -2 1/2 -1

8va

w/ bar

14 14 (14) (14) 14 (14) (14) 14 (14) (14) 14 (14) (14)

-3 1/2 -1 -3 1/2 -1 -3 1/2 -1 -3 1/2 -1

# from *Dawn Patrol* Eddie's Comin' Out Tonight

Words and Music by Jack Blades and Kelly Keagy

## Intro

Free time

Am(add9)

Am(add9)/B

Am(add9)/C

Am(add9)/E

\*Gtr. 1

\*Kybd. arr. for gtr.

## Moderately fast ♩ = 144

Gtr. 1 tacet

3rd time, Gtr. 2: w/ Fill 1

\*\*A5

G5 A5

D5 E5

F5

C/E F5

Bb5

C5

G5

\*\*\*Gtrs. 2 & 3 (dist.)

\*\*Chord symbols reflect implied harmony.

\*\*\*Composite arrangement

# Half-time feel

A5

Gtr. 2

Gtr. 3

8va

Harm.

w/ bar

Pitch: G

-1 -1 1/2

slack

\*Gtr. 4

*mf*

\*\*  
let ring throughout

\*Organ arr. for gtr.

\*\*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10.  
Strike the strings while the pickup selector is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

## Verse

1st time, Gtrs. 2 & 3 tacet  
2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

Am G/A Am

trous - ers real tight and his skin's so white, he lives be - yond his means. \_\_\_\_  
tale of two cit - ies, got - ta girl - friend that's pret - ty, she dress - es \_\_\_\_ for \_\_\_\_ the rain. \_\_\_\_

Gtr. 4

## Rhy. Fill 1

Gtrs. 2 & 3

G/A Am G/A

He wear I - tal - i - an shoes that are used to good news, they  
 She does - n't care for a ha - lo, she nev - er ev - er says no,

Gtr. 4

Gtrs. 2 & 3

P.M.

Am G/A End half-time feel A5

walk be - hind the scenes. He live a ten - der - loir life, the street's  
 she's so in - sane. They like a late night mad - ness to

Gtr. 4

Gtrs. 2 & 3

P.M.

G/A Am G/A

his type and the al - ley's where he's king. He got a  
 break through the si - lence, you hear their ma - mas cry. They say to -

Gtr. 4

Gtrs. 2 & 3

P.M.

Am G/A Am

grin on his face, — he says he loves the rat — race, he al - ways plays — to win. —  
 night's the night they're gon - na cut you to your lim - it, to - night you'll live or you'll die. —

10 9 10 8 9 10 8 12 12 12 10 12 12 10 13 14 13 12 14 13 12

P.M. -----

2 2

G/A G

Ed - die's com - in' out to - night. — (He like to

15 16 15 15 17 16 15 15 15 16 17

*mf*

P.M. -----

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



# Chorus

Gtr. 4 tacet

Am

G/A

A5

G/A

Am

F

G/F

F

G/F

F

\* Voc. Fig. 1A

rock. He rock it all night long. — He like to roll — Oh, — yeah. — He like to

Rhy. Fig. 1A

Gtr. 3

5 4 2 4 5 5 4 2 4 5 4 7

Rhy. Fig. 1

Gtr. 2

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

1 2 4 5 0 0 2 2 4 5 0 0 1 1 1 1 1 1 1 1 1 1

\*Refers to upstemmed voc. only.

1.

Am

G/A

A5

G/A

Am

F

G/F

F

A5 End Voc. Fig. 1

rock. He rock it all night long. — He like to roll.) — 2. He live a

End Rhy. Fig. 1A

5 4 2 4 5 5 4 2 4 5 4 7

End Rhy. Fig. 1

Rhy. Fill 2

End Rhy. Fill 2

P.M. --| P.M. --| P.M. --| P.M. --| P.M. ---| P.M. --| P.M. --| P.M.

1 2 4 5 0 0 2 2 4 5 0 0 1 1 1 1 1 1 1 1 1 1

2.

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

F G/F F G/F F Am G/A A5 G/A Am

roll.) \_\_\_\_\_ Oh, \_\_\_\_\_ he like to rock, rock, he rock it all night long. \_\_\_\_\_  
He like to...)

P.M. -- | P.M. -- | P.M. --- | P.M. -- | P.M. --- |

1 1 1 1 1 1 1 1 1 1

F G/F F G/F F Am G/A A5 G/A Am

He rolls, \_\_\_\_\_ he rolls, \_ he like to rock, rock, he rock it all night long. \_\_\_\_\_

**Guitar Solo**

Gtr. 2: w/ Rhy. Fill 2  
F G/F F A5 A5 F5

Oh. \_\_\_\_\_

Gtr. 5 (dist.)

*f* w/ bar fdbk.

(0) -2 1/2 Pitch: G

Gtr. 3

Gtrs. 2 & 3



Bkgd. Voc.: w/ Voc. Fig. 2 (3 times)  
 Gtrs. 2, 3 & 4: w/ Rhy. Fig. 2 (2 1/2 times)  
 Am G/A A5 G5

F

G/F

F

End Voc. Fig. 2

- die's com - in' out to - night.) \_

8va

Harm. w/ bar Harm. w/ bar

(5) (5) 3 0 3 5 3 5 7 5 5 5 7 5 7 0 5 (5) (5) 3.2 (3.2)

Pitch: G slack -1 1/2 D

\*Harmonic located two-tenths the distance between the 3rd & 4th frets.

End Rhy. Fig. 2

P.M. --| P.M. P.M. --| P.M. -----|

0 0 1/2 0 4 0 0 2 3 3 1 1 1 1 1

F

G/F

F

Am

G/A

A5

G5

8va

Gtr. 5

Harm. w/ bar

steady ascent +1 1/2 +1 (3.2) (3.2) (3.2)

loco rake - steady dive w/ bar

T.H. w/ bar let ring -----| let ring -----| semi-harm.

slack

x 0 (0) 2 2 2 2 2 2 0 0 0 12 (12) 5 7 5 5 7 7 5 5

F

G/F

F

Am

G/A

A5

G5

let ring -----| let ring -----| let ring -----| w/ bar

\*\*

6 5 5 5 5/7 8 7 0 7 5 5 7 9 8 9 8 10 8 10 8 10 12 13 15 15

\*\*Shake bar while performing hammer-ons & pull-offs.

F G/F F Gtrs. 4 & 5 tacet Am G/B

Gtr. 5

w/ bar -----|

✓18 (18) ✓20 (20)

slack slack

Gtr. 6 (dist.)

*f*

Gtrs. 2, 3 & 4

P.M. ---| P.M. P.M. ---|

Riff A  
Gtrs. 2 & 3

0 0 0 0 0 0 1 1 1 1 0 2

C C/E F N.C.

Gtr. 7 (dist.)

*f*

Gtr. 6

Gtrs. 2 & 3

End Riff A

3 5/7 8 7 8 0 3 4 3

Gtrs. 2 & 3: w/ Riff A (6 3/4 times)

Am G/B C C/E F N.C.

Gtr. 7

Gtr. 6

P.M.

Am G/B C C/E

F N.C. Am G/B

8va-----

loco

steady gliss.

8va-----

loco

C

C/E

F

N.C.

(He like to

16 14 16 17 14 16 17 15 16 17 15 17 15 17 18 15 17 18 15 17 18 15 17 19 15 17 19 20 19 17 20 19 17 20 18 17 20 18 17

12 10 12 14 10 12 14 12 13 12 13 15 12 13 15 12 13 15 17 15 13 12 15 13 12 13 12 15 13 12

Am

G/B

C

C/E

F

N.C.

rock.

20 20 20 20 17 20 17 20 19 17 19 20 17 20 19 17 19 17 20 20 20 20 15 15 15 15 15 (15) 13 12 14 12 15 (15) 13 12 14 12 14 15 15 15 15 15 1/2 15 15 15 15





C

C/E

F

N.C.

8va

1/2

19 (19) 17 20 17 20 17 20 17 20 17 20 19 17 19

1/2

19 19 19 19

Am G/B

He like to rock, rock.

8va

1/2

19 (19) 17 20 17 20 17 20 17 20 17 20 19 17 19

1/2

19 19 19 19

The image shows a musical score for the song "The Rose Tree". It includes a guitar part and a vocal part. The guitar part is written in standard notation with a treble clef and a key signature of one flat (B-flat). The vocal part is written in standard notation with a soprano clef and a key signature of one flat. The score is divided into two systems, each with a guitar staff and a vocal staff. The first system is labeled "C" and "C/E" for the guitar and "F" and "N.C." for the vocal. The second system is labeled "C" and "C/E" for the guitar and "F" and "N.C." for the vocal. The guitar part features a melodic line with a descending scale and a final cadence. The vocal part features a melodic line with a descending scale and a final cadence. The lyrics "The Rose Tree" are written below the vocal staff.

He like to rock, rock.  
(Ed - die's com - in' out.

Ed - die's com - in')

He like to

Gtr. 7

8va

Gtr. 6

8va

Gtrs. 2 & 3

(7) 8 7 8 0 3 4 3 0 2 3 5/7

F5  
*rit.*

G5

Free time  
A5

roll.) \_\_\_\_\_

8va -

rit.

8

8va -

N.C.

8va -

(2)  
(2)  
6

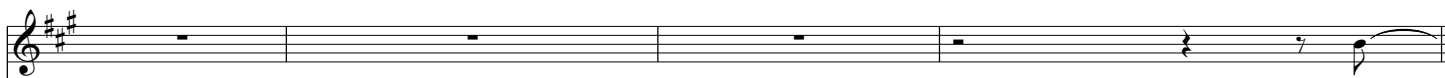


Gtr. 1: w/ Riff A

Gtr. 3 tacet

A5

F#5



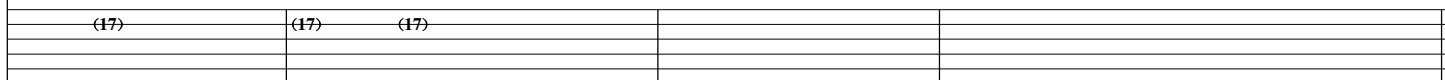
1. Four \_\_\_\_\_

8va -----

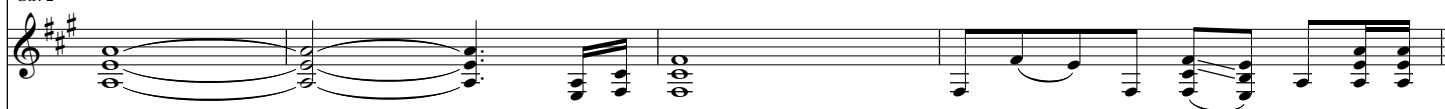
Gtr. 3



fdbk.

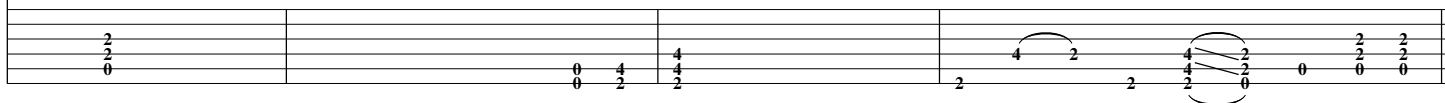


Gtr. 2



P.M.

P.M.



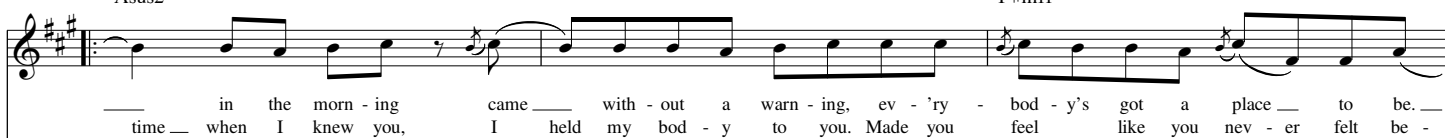
## Verse

2nd time, Gtr. 3 tacet

Gtr. 2 tacet

Asus2

F#m11

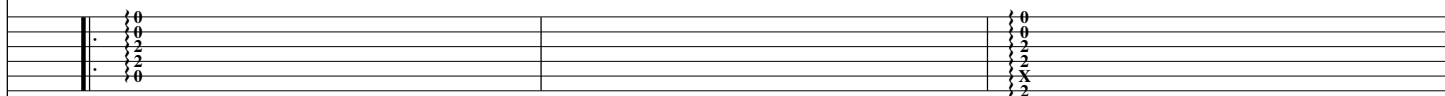


Gtr. 4 (clean)



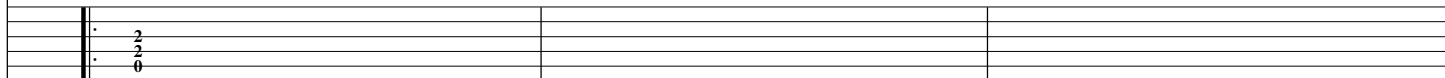
*mf*

\*w/ chorus & delay



\*Delay set for half-note regeneration w/ 3 repeats.

Gtr. 2



Asus2

fore. I got holes in my con - science, shot with a ven - geance. I  
And now it's all in the dis - tance, still you keep re - sist - ing. I

Gtr. 1

let ring - - - - -

Gtr. 4

# Pre-Chorus

Gtr. 4 tacet

D

E

\* F#m E/F#

must have been a fool not to see. oh. I need you bad, it's hard to live with - out your  
love you like nev - er be - fore, I need you bad, it's hard to live with - out your

Gtr. 1

Rhy. Fig. 1

Gtr. 4

Gtr. 2

*mf*

P.M. - - - - -

\*Chord symbols reflect overall harmony.

F#m E/F# N.C. F#m E/F# E/B B

com - pa - ny. I need you bad, so bad I can't take it, you see. } Oh, I  
 ten - der touch. I need you bad, so bad I guess you're play - in' me tough. }

Gtr. 1 End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

10 9 9 9 10 9 9 9 9 9 9 9 9 9 7 7 7  
 11 9 9 9 11 9 9 9 9 9 9 9 9 9 8 8 8  
 11 9 9 9 11 9 9 9 9 9 9 9 9 9 9 9 9

Gtr. 2

let ring

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

# Chorus

Gtr. 1 tacet D5 E5 F#5

can't take an - y - more, I can't fake an - y - more. It's such a

Gtr. 2 Rhy. Fig. 3

P.M. P.M. P.M. --- P.M. --- P.M. --- P.M. ---

7 5 7 5 7 9 9 9 9 4 2 2 2 2 2 2 2 2 4 2 2 2 2 2 2 2 2 4 2 2 2 2 2 2 2 2

D5 E5 F#5

hard time lov - ing you. I can't take an - y - more, I can't

Gtr. 3 mf

5 9 7 9 9 7 9 9

Gtr. 2

P.M. --- P.M. ---

7 9 9 9 9 9 9 9 4 2 2 2 2 2 2 2 2 4 2 2 2 2 2 2 2 2

1. E5

C#5 D5

fake an - y - more. — It's such a hard time lov - ing you. — 2. There was a

P.M. ---| P.M. -----|

End Rhy. Fig. 3

2. Bridge Gtr. 3 tacet

E5 E5

I guess I was go - in' in the wrong — di - rec -

w/ bar

-1/2

F#5 E5

- tion. — I guess I was thrown —

Gtr. 2



D5 N.C. E5

— for a while. — I need to see you smile, — I need you so, yeah. —

let ring -----

(2)  
0

9  
7  
0

0 0 0 0

### Guitar Solo

F#5 D5

Gtr. 3

*f*

Gtr. 2

P.M. --| P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. --|

4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7

2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 5

E5 F#5

let ring -----

fdbk.

Pitch: E

P.M. ---| P.M. -----| P.M. ---| P.M. -----|

9 9 9 9 (9) 4 4 4 4 4 4 4 4

7 7 7 7 (7) 2 2 2 2 2 2 2 2



# Bridge

Gtr. 5 tacet

E5 E5

8va-----

I must have been go - in' in the wrong \_\_\_ di - rec -

17 21 19 17 21 19 17

9 9 9 9 0 0  
7 7 7 7 7 7

F#5 E5

- tion. \_\_\_ I guess I was thrown \_\_\_ for a while. \_\_\_ (I need you

Gtr. 2 P.M.

4 4 2 2 0 0

## Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

F#m E/F# F#m E/F# N.C. F#m E/F#

bad. It's hard to live with - out your com - pa - ny. \_\_\_ I need you bad.) So bad I can't

Gtr. 3

14 16 (16) 14 16

Gtr. 2

4 2 4 4 4  
2 0 2 2 2

F#m E/F#      N.C.      F#m E/F#      F#m E/F#      N.C.

take it, you see. I need you bad.) It's hard to live with - out your ten - der touch. I need you

fdbk.

Pitch: C#

Gtr. 1: w/ Rhy. Fig. 2      Gtr. 3 tacet

F#m E/F#      E/B      B      D5      E5

bad, so bad I'm on - ly tak - in' so much. Oh, I can't

let ring

P.M. P.M.

# Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 3 (till fade)

F#5 D5 E5

take an - y - more, I can't fake an - y - more. It's such a hard time lov - ing you.

F#5 C#5

I can't take an - y - more, I can't fake an - y - more. It's such a

Gtr. 3

*mf*

w/ bar

14/16 14 16 16 (16) 14 16 16 (16) -1

Gtr. 3 tacet

D5 E5 F#5

hard time lov - ing you. I can't take an - y - more, I can't

D5 E5

fake an - y - more. It's such a hard time lov - ing you.

F#5

I can't take an - y - more, I can't

8va

Gtr. 3

P.H.

16 1/2 (16) 14 17 16 1/2 (16) 14 17 16 1/2 (16) 14 17 14 17 (17)

*Begin fade*

C#5 D5 E5

fake an - y - more. It's such a hard time lov - ing you. \_\_\_\_ I can't

8va-----

grad. dive  
w/ bar

(17) (17)

-1

F#5 D5 E5

take an - y - more, I can't fake an - y - more. It's such a hard time lov - ing you. 8va-----

21 19 17

F#5 C#5

I can't take an - y - more, I can't fake an - y - more. It's such a

8va----- loco

let ring ----

semi-harm.

19 17 19 17 21 17 18 16 14 16 14 13 13

*Fade out*

D5 E5 F#5

hard time lov - ing you. Oh, \_\_\_\_ yeah. \_\_\_\_ (Take an - y - more. I can't...)

w/ bar

14 16 (16) 14 16 14 13 16 14 16 14 16 (16)

from Night Ranger - 7 Wishes

# Goodbye

Words and Music by Jack Blades and Jeff Watson

## Intro

Moderate Ballad ♩ = 84

\*Esus2

Esus2/G#

A6sus2

Asus2/C#

Bsus4

### Riff A1

Gtr. 2 (acous.)

*mf*  
let ring throughout

### Riff A

Gtr. 1 (acous.)

*mf*  
let ring throughout

\*Chord symbols reflect implied harmony.

A6sus2

Badd11

Esus2

Gtr. 3 (elec.)

\*\*  
w/ dist.

\*\*Vol. swell

Gtr. 2

End Riff A1

Harm. -- |

Gtr. 1

End Riff A

Gtrs. 1 & 2: w/ Riffs A & A1

Gtr. 3

Esus2 Esus2/G# A6sus2 Asus2/C# Bsus4 A6sus2 Badd11

*mf* rake --- |

(12) 12 10 (10) 9 10 9 11

## Verse

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)  
Gtr. 3 tacet

Esus2 Esus2 Esus2/G# A6sus2 Asus2/C# Bsus4

1. As the sun hides his head for an oth - er night's rest and the

fdbk.

(11) (11)

Pitch: D

A6sus2 Badd11 Esus2 Esus2/G#

wind sings his same old song. And you on the edge, nev - er close,

A6sus2 Asus2/C# Bsus4 A6sus2 Badd11 Esus2

nev - er far, al - ways there when I need - ed a friend. But it's

## Pre-Chorus

C#m9 Bsus2 Aadd9

hard liv - ing life on this mem - 'ry - go - round, al - ways

Gtr. 3

1 12 (12) 12 (12) 10

## Riff B

\*Gtrs. 1 & 2

4 6 8 0 0 8 6 2 4 6 0 0 6 4 0 7 6 7 0 6 7 0 7 6 7 0 6 7

\*Composite arrangement



C#m9 Bsus2 Aadd9 Gtrs. 1 & 2 tacet B5

up, al - ways down — spin - ning 'round and 'round — and 'round. — — — — — And

grad. dive w/ bar

1 1 (11) (11) 9 (9)

-1 1/2

End Riff B Gtr. 4 (elec.)

\* — — — — — *mf*

w/ dist.

\*Vol. swell

## Chorus

Gtrs. 1 & 2: w/ Riffs A & A1  
Gtr. 3 tacet

Esus2 Esus2/G# A6sus2 Asus2/C# Bsus4 A6sus2 Badd11

all this — could be such — a dream, — so — it seems, — I was nev - er — much good at good -

Gtr. 4 Rhy. Fig. 1

## Verse

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)

Gtr. 4 tacet

Esus2 Esus2 Esus2/G# A6sus2 Asus2/C# Bsus4

byes. — 2. There once was — a time, — nev - er far from — my mind, — on the beach —

End Rhy. Fig. 1

A6sus2 Badd11 Esus2 Esus2/G#

— on the Fourth of — Ju - ly. — I re - mem - ber — the sand, — how you

A6sus2 Asus2/C# Bsus4 A6sus2 Badd11 Esus2

held out — your — hand — and we touched — for what seemed — a life - time. — But it's

### Pre-Chorus

Gtrs. 1 & 2: w/ Riff B

C#m9 Bsus4 Aadd9 C#m9 Bsus4

hard leav - ing all this — be - hind me — now, — like a school - boy — so — lost, nev - er

Gtr. 3

w/ bar

12 12 10 (10) 11

### Chorus

Gtr. 4: w/ Rhy. Fill 1

Gtrs. 1 & 2: w/ Riffs A & A1  
Gtr. 3: tacet  
Gtr. 4: w/ Rhy. Fig. 1

Aadd9 B5 Esus2 Esus2/G# A6sus2 Asus2/C# Bsus4

found un - til now. — And all this — could be such a dream, so — it seems, I — was

rake - -|

x 12

### Rhy. Fill 1

Gtr. 4

*mf*

4  
4  
2

\*Vol. swell

# Guitar Solo

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)  
Gtr. 4: w/ Rhy. Fig. 1 (2 times)

A6sus2 Badd11 Esus2 Esus2 Esus2/G#

nev - er — much good at good - bye. —

Gtr. 5 (elec.)

*f*  
\*w/ dist. & wah-wah  
□ ---| 1  
9 9 H 11 (11) (11) 12 H 12 H

\*Wah-wah used as filter. \*\*Played ahead of the beat.

A6sus2 Asus2/C# Bsus4 A6sus2 Badd11

grad. release  
1 1/4 1/2  
(11) (11) 9 9 9 8 7 X 11 (11) 9 8 9 8 9 8 6 8 6 8 6 4 6 4 6 4 3 4 2 1

Esus2 Esus2/G#

let ring -----| 1  
2 4 2 1 2 1 2 (2) 14 0 14 14 14 13 12 13 12 14

A6sus2 Asus2/C# Bsus4 A6sus2 Badd11

8va -----| 1 1/2  
14 (14) 14 16 14 16 18 16 18 17 19 (19) 17 19 19 (19) 17 19  
8va -----|

# Pre-Chorus

Gtrs. 1 & 2: w/ Riff B

Gtr. 5 tacet

Esus2

C#m9 Bsus2 Aadd9

And it's hard liv - ing life on this mem - 'ry - go - round, al - ways

Gtr. 5

8va -----

(19) 19 17 16 19 17 16 17 16 19 16 1/2 (19) 17 (17)

Gtr. 3

1 12 12 (12) 10 (10)

# Chorus

Gtr. 4: w/ Rhy. Fill 1

Gtrs. 1 & 2: w/ Riffs A & A1 (1 3/4 times)  
Gtr. 4: w/ Rhy. Fig. 1

C#m9 Bsus2 Aadd9 B5 Esus2 Esus2/G#

up, al - ways down, spin - ning 'round and 'round and 'round. And all this could be such a

Gtr. 3

8va -----

1 19 19 18 17

Gtr. 3 tacet

A6sus2 Asus2/C# Bsus4 A6sus2 Badd11 Esus2

dream, so it seems, I was nev - er much good at good - bye. And

Esus2/G# A6sus2 Asus2/C# Bsus4 A6sus2 Badd11

all this could be such a dream, so it seems, I was nev - er much good at good -

Esus2 E

bye, \_\_\_\_\_ good - bye, \_\_\_\_\_ good - bye.

Gtr. 2

Harm. --| Harm. --|

Gtr. 1

### Outro-Guitar Solo

Gtrs. 1 & 2: w/ Riffs A & A1 (till fade)  
Gtr. 4: w/ Rhy. Fig. 1 (till fade)

Gtr. 3

Esus2 Esus2/G# A6sus2 Asus2/C# Bsus4 A6sus2 Badd11

w/ bar -----|

Esus2 8va --- loco Esus2/G# A6sus2 Asus2/C# Bsus4

Harm. --|

A6sus2 Badd11 Esus2

Voc. Fig. 1

(Good -

Esus2/G# A6sus2 Asus2/C# Bsus4

bye.) (Bye.)

12 12 10 (10) 9 9 9 11 9

A6sus2 Badd11 Bkgd. Voc.: w/ Voc. Fig. 1 (till fade) Esus2

End Voc. Fig. 1

let ring -- | P.M.

11 (11) 12 12 12 12 (11) 9 11 9 12 9 9 9 11 9 9 9 11 9 11 9

Esus2/G# A6sus2 Asus2/C# Bsus4

12/17 (17) 13 12 17 13 10 17 13 12 17 13 10 17 13 10 17 13 10 17 13 9 17 13 19 17 13 0 17 13 18 17 13 0 5/19

T T

steady gliss.

\*Fret indicated notes with pick-hand index finger.

A6sus2 Badd11 Esus2

loco

8va - loco

P.H. ----- | P.H.

14/18 17 19 6/11 9 11 11 10 9 7 9 (9) 7 8 6 7 7 9 7 7 7 9 11 9 9 9 9/18

Pitch: A# B A#

Begin fade

Esus2/G#

A6sus2

Asus2/C#

Bsus4

[illegible]

8va

Esus2/G#

loco

A6sus2

Asus2/C#

loco

Bsus4

1

17

(17)

16

17

16

17

16

(16)

14

12

13

14

(14)

0

2

s

P.H.

1

(5)

4

2

4

2

1

2

A6sus2                      Badd11                      Esus2

semi-harm

Esus2/G# A6sus2 Asus2/C# Bsus4

8va - loco

P.H. - - - - -

9 9 10 9 11 12 12 14 12 16 12 16/17 14 17/18 14 X/X/X/X/24 (24) 13 9 11 9 4 6

\*Slide fret-hand up neck while picking 32nd notes.





Gtr. 2: w/ Riff A (5 times)

Em

D/E

Am/E

\*Gtr. 3

mf  
w/ fingers  
let ring throughout

\*Kybd. arr. for gtr.

Gtr. 1

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

Pitch: B D E F# D B F# B D E F#

C/E

D/E

Em

D/E

8va - - - - -

loco

Harm. - - - - -

P.M. - - - - -

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

Pitch: B D E F# B E D E D

Am/E

C/E

D/E

Em

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

loco

8va - - - - -

Harm. - - - - -

P.M. - - - - -

let ring - - - - -

Pitch: E F# E D B F# E G#

# Verse

Gtr. 1: w/ Riff A (3 1/2 times)

Gtr. 2: w/ Riff A (4 1/2 times)

2nd time, Gtrs. 4 & 5 tacet

Em

1. If you were hand - ed sev - en wish - es, \_\_\_\_ would you  
trav - el back \_\_\_\_ in time \_\_\_\_ now, \_\_\_\_ when I

H.H.  
let ring -----

5(17)

8va -----

loco

P.M. -----

Harm. -----

0 0 0 0 0 0 0 3 2.8 2.8 2 2 1.8 1.8

Pitch: B D F# G#

D/E Am/E

turn \_\_\_\_ your back for more? \_\_\_\_ Could you hold on tight to what \_\_\_\_ you have? Would you  
hand - ed you the key. \_\_\_\_ Oh, I know you learned your mag - ic well, would you

Gtr. 3

C/E D/E Em

try \_\_\_\_ to change the score? \_\_\_\_ If you were giv - en back \_\_\_\_ a life - time, \_\_\_\_ would you  
use \_\_\_\_ the mag - ic on me? \_\_\_\_ Are the chang - es for \_\_\_\_ the bet - ter? \_\_\_\_ Do the



# Bridge

Gtr. 3 tacet  
A5

C

D5

Heart ach - ing, \_\_\_\_\_ heart break - ing, hearts chang - ing, nev - er want the same thing.

## Riff B

## End Riff B

7/9 7 2 2 7/9 7 2 2 7/9 7 9 w/ bar 9/12 11 9 7 (7)

## Riff B1

## End Riff B1

2/5 4 2 2 2/5 4 2 2 2/5 4 5 w/ bar 5/9 7 5 7 (7)

## Rhy. Fig. 1

## End Rhy. Fig. 1

2 2 2 1 7 7 7 7 7 7 7 7 (7)  
2 2 2 0 7 7 7 7 7 7 7 7 (7)  
0 0 0 3 5 5 5 5 5 5 5 5 (5)

# Chorus

Gtrs. 1 & 2 tacet

E5

N.C.

E5

Rise to the sun with sev - en wish - es. \_\_\_\_\_ Will you turn in - to stone with sev - en wish - es? \_\_\_\_\_

Gtr. 4 P.M. - - - - - P.M. - - - - - semi-harm. P.M. - | P.M. - - - - -  
12 15 12 15 10 12 14 12 12 14 11 14 12 12 15 12 15

Gtr. 5 P.M. - - - - - P.M. - - - - - P.M. - | P.M. - - - - -  
9 9 9 9 3 5 2 5 5 7 4 7 5 9 9 9 9 (9)  
0 0 0 7 0 0 0 7 (7)

N.C. G5 E5 N.C.

And your eye's on the run with sev - en wish - es.

P.M. P.M. -----] semi-harm.

10 12 14 12 12 14 11 14 12 0 0 0 0 10 12 14 12 12 14 11 14 12

w/ bar +1/4 -1 1/2

3 5 2 5 5 7 4 7 5 3 9 9 9 (9) 3 5 2 5 5 7 4 7 5

1.

To Coda

Cadd#11 N.C. E5

Sev - en wish - es.

Gtr. 2: w/ Riff A

Gtrs. 4 & 5

let ring - 4

8 7 5 7 5 3 5 (5) 10 12 14 12 12 14 11 14 12 0

Gtr. 1

8va -----] Harm. -----]

P.M. -----]

3 5 2 5 5 7 4 7 5 0 0 0 0 0 0 0 2.4 2 2 1.8 1.8 2.8 2.8

Pitch: E F# G# D

2. If we could

Gtrs. 1 & 2 tacet  
E5

Gtrs. 4 & 5

loco

P.M. Harm.

8va

0 0 0 0 0 0 0 3 2.8 2.4 2 2.4 2.8 2.8

Pitch: B D E F# E D

# Interlude

E Esus4 E A Asus4 A A/G A Asusr A

Gtrs. 4 & 5

Gtr. 4 tacet

Gtr. 5

3 rake -- 4

12

Gtr. 3

9 10 7 14 15 12 12 10 14 12 14 15 12

9 9 9 12 14 12 14 10 12 14 14 12 14

7 12 14 12 14 10 12 14

B Bsus2 B D Dsus2 D G Gmaj9 G

fdbk. w/ bar

(12)

8 12 8

(8)

11 9 11 14 12 14 15 14 10

9 12 10 12

10

F Fmaj9 F

Gtr. 5

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

\*p

\*Fade in

(8)

-1

12 15 17 19 17 15 12 15 17 22 17 15 12 15 17 19 17 15 12 15 17 21 17 15

13 10 12 8 8 10 12 12 10 10 11 8 0

0 2 2 2 0

Em D/E Em D/E

12 15 17 19 17 15 12 15 17 22 17 15 12 15 17 19 17 15 12 15 17 21 17 15

7 8 9 5 7 7 10 8 9 11 0

(0)

(0)

# Guitar Solo

Gtrs. 3 & 4 tacet

Em

A5

N.C.

Gtr. 6 (dist.)

8va





# Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)  
Gtrs. 4 & 5: w/ Riffs B & B1 (2 times)

Gtr. 6 tacet

A5 C D5

Heart ach - ing, heart break - ing, hearts chang - ing, nev - er want the same thing. —

*sva - - -*

(22)

A5 C D5

Heart ach - ing, heart break - ing, hearts chang - ing, nev - er want the same thing. —

*D.S. al Coda*

## Coda

N.C.

## Outro

E5

Gtr. 6 *mf*

wish - es. —

Gtr. 3

Gtr. 4

Gtr. 5 *divisi*

Gtrs. 4 & 5

Gtr. 1

*15ma - - - - -*

*loco*

Harm. w/ bar

P.M. - - - - -

2.8 (2.8)

-2 1/2

Pitch: F

slack

D5 B5 C5

10 12 14 12 12 14 11 14 12 10 12 14 12 12 14 11 14 12

P.M. -----

5 4 4 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3

A5

(cont. in notation)

1., 2. N.C. 3. N.C.

Gtrs. 3 & 6 (Gtr. 6, cont. in slashes)

Gtr. 4 Gtr. 5 *divisi*

Gtr. 1 Gtr. 2 *divisi* \* Gtr. 1 Gtr. 2 *divisi* \*\*

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 10 12 14 12 12 14 11 14 12 12 14 16 14 15 17 14 17 15 10 12 14 12 12 14 11 14 12 10 12 14 12 12 14 11 14 12 10 12 14/2 12 12 14 11 14 12 10 12 14/2 12 12 14 11 14 12 10 12 14/2 12 12 14 11 14 12 10 12 14/2 12 12 14 11 14 12

3 5 2 5 5 7 4 7 5 3 5 2 5 5 7 4 7 5 12 14 16 14 15 17 14 17 15 10 12 14 12 12 14 11 14 12 10 12 14 12 12 14 11 14 12 10 12 14/2 12 12 14 11 14 12 10 12 14/2 12 12 14 11 14 12 10 12 14/2 12 12 14 11 14 12

\*Gtr. 1 to left of slash in tab.

\*\*Gtr. 1 to left of slash in tab.

from Night Ranger - *Dawn Patrol*

# Sing Me Away

Words and Music by Jack Blades and Kelly Keagy

## Intro

Moderately fast ♩ = 122

\*\*A G/A Asus4 A G/A  
Rhy. Fig. 1

Gtr. 1 (dist.) (Synth.) 10 sec.

*mf* let ring ---- P.M. ----

TAB: 6 4 7 5 X X 7 6 X X 7 5 0 0 0 0 0 0

Rhy. Fig. 1A

Gtr. 2 (dist.) 10 sec.

*mf* P.M. ---- P.M. P.M. ----

TAB: 2 2 2 0 0 0 0 0 0 0 0 0 3 5 5 4 3 0 0 0 0 0 0 0

\*Key signature denotes A Mixolydian.

\*\*Chord symbols reflect overall harmony.

Gtr. 2: w/ Rhy. Fig. 1A

A G/A Asus4 A G/A G5/A G/A D/A G/A A G/A Asus4 A G

End Rhy. Fig. 1

let ring ---- P.M. -- P.M. -- P.M. -- P.M. -- let ring ---- P.M. --

End Rhy. Fig. 1A

P.M. ---- P.M. P.M. ---- P.M. -- P.M. --

TAB: 6 4 7 5 X X 7 6 0 0 6 4 7 5 0 0 7 6 6 4 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5 A G/A Asus4 A G/A G5/A G/A D/A G/A

Gtr. 1

P.M. ---- let ring ---- P.M. -- P.M. -- P.M. -- P.M. -- P.M.

TAB: (4) 5 0 0 0 0 0 0 6 4 7 5 X X 7 6 0 0 6 4 7 5 7 5 4 5 0 0 2 4 0 0 4 5 0

# Verse

A

Gtr. 1

1. Some - times I sit \_\_\_\_\_ and I dream \_\_\_\_\_ on \_\_\_\_\_ for the ho -  
 2. What do you see \_\_\_\_\_ when you look \_\_\_\_\_ in \_\_\_\_\_ the mir -

w/ bar -----|

Gtr. 2

Riff A

Harm. -----  
 P.M. -----

12 12

A

Gtr. 1

urs. \_\_\_\_\_  
 ror? \_\_\_\_\_

Gtr. 2

Riff B

mf

Harm. -----  
 P.M. -----

12 12

End Riff B

End Riff A

Harm. -----  
 P.M. -----

12 12

Gtr. 1: w/ Riff B (4 times)  
 Gtr. 2: w/ Riff A

A

Gtr. 1

Some - times my ho - urs, they turn \_\_\_\_\_ in - to days. \_\_\_\_\_  
 I see a face \_\_\_\_\_ from the past, \_\_\_\_\_ it's \_\_\_\_\_ so \_\_\_\_\_ clear. \_\_\_\_\_

Gtr. 2

Riff A

Harm. -----  
 P.M. -----

12 12



Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)

G/A D/A G/A A G/A Asus4 A G/A

I dream of a girl I once knew as a school  
What do you hear when I sing you for - ev -

A G/A Asus4 A G/A G5/A G/A D/A G/A A G/A Asus4 A G/A

boy. She was the one  
er? A song that will last

\*Gtrs. 1 & 2

let ring --- P.M. -- | P.M. -- | P.M. -- | let ring --- |

\*Composite arrangement

N.C. A G/A Asus4 A G/A G5/A G/A D/A G/A

who could sing me a - way.  
for a mil - lion years, oh.

P.M. --- | let ring --- P.M. -- | P.M. -- | P.M. -- |

### Pre-Chorus

D Dsus4 Dsus2 D Dm7 G5/D D Dsus4 Dsus2 D Dm7 G5/D

But she is a long ways a - way, and I wan - na be with her to - day.  
But I am a long ways a - way, and I wan - na be with you to - day.

Gtr. 1

let ring --- P.M. P.M. P.M. P.M.

Gtr. 2

E<sup>b</sup> B<sup>b</sup> C F

I'll think of a way \_\_\_\_\_ I can get \_\_\_\_\_ back, \_\_\_\_\_ oh, \_\_\_\_\_ I'd run

Gtr. 1

Gtr. 2  
divisi

### Chorus

Gtrs. 1 & 2 tacet

C D G D/G

all the way \_\_\_\_\_ back \_\_\_\_\_ home. \_\_\_\_\_ Sing me a - way, \_\_\_\_\_ sing me a - way, \_\_\_\_\_

End Riff C

Gtr. 1

Riff C  
Gtr. 3 (clean)

*mf*  
w/ chorus  
let ring throughout

Gtr. 2

Riff C1  
Gtr. 4 (clean)

*mf*  
w/ chorus  
let ring throughout

C/G D D/F# G

oh. \_\_\_\_\_ Sing me a - way, \_\_\_\_\_





2.

# Guitar Solo

Gtr. 3: w/ Fill 1  
Gtr. 4: w/ Fill 2

D E5 A G/A A

yeah, yeah.

Gtr. 5 (dist.)

*f* P.M. 1 12 14 14 14 (14) 17 14 (14) 12

\*Gtrs. 1 & 2

P.M. P.M. P.M.

\*Composite arrangement

G/A D/A G/A A G/A

P.M. 1 1 1 1 12 14 14

\*T = Thumb on 6th string

Fill 1

Gtr. 3

10 10 11 10 10 (10)

Fill 2

Gtr. 4

7 7 7 7 7 (7)

A G/A D/A G/A G Gtr. 5 tacet D/G

8va

Gtr. 5

Gtr. 1

P.M. -----| P.M. -----|

Gtr. 2

P.M. -----| P.M. -----|

C/G D D/F# G D/G

Gtr. 1

Gtr. 2

# Chorus

Gtrs. 3 & 4: w/ Riffs C & C1

Gtrs. 1 & 2 tacet

C/D

D

D/F#

G

D/G

Sing me a - way, \_\_\_\_ sing me a - way, \_\_

Sheet music for guitar parts 3 and 4, featuring riffs C and C1. The music is in G major (one sharp) and 4/4 time. The first system shows the vocal line and the guitar parts. The second system shows the guitar parts with fingerings (12, 12, 10, 12, 13, 12) and (9, 8, 8, 7, 8, 10, 8).

Sheet music for guitar parts 3 and 4, featuring riffs D and D1. The music is in G major (one sharp) and 4/4 time. The first system shows the vocal line and the guitar parts. The second system shows the guitar parts with fingerings (8, 8, 9, 8, 9, 11) and (10, 10, 10, 10, 7, 8, 7, 8, 7, 10, 10, 10, 10, 11, 11).



C D D/F# G D/G

\_\_\_\_\_ sing me a - way, \_\_\_\_\_ yeah. \_\_\_\_\_ Sing me a - way, \_\_\_\_\_ sing me a - way, \_\_\_\_\_

Gtr. 1

(12) 12 12 10 12 13 12 12 13 10 10 10 12 13 12

Gtr. 2

(9) 7/8 8 7 8 10 8 8 10 12 7 7 8 10 9

# Outro

Gtrs. 3 & 4: w/ Riffs D & D1 (1 1/2 times)

C D D/F# G D/G

\_\_\_\_\_ sing me a - way. \_\_\_\_\_

8va - - - - -

(12) 12 12 10 12 13 20 19 19 20 20 17 17 19 20 20

8va - - - - -

(9) 8 8 7 8 10 17 15 15 17 19 14 14 15 17 17

C D D/F# G D/G

8va -

8va -

C Eb F G

Gtr. 1

8va -

loco

rit.

Gtr. 2

8va -

loco

rit.

Gtr. 3

rit.

Gtr. 4

rit.

# from Night Ranger - *Midnight Madness* Sister Christian

Words and Music by Kelly Keagy

Gtr. 1: Capo III

## Intro

Moderately slow ♩ = 88

\*Gtr. 1

**C**  
\*\*(A)

**Fmaj7**  
(Dmaj7)

**G**  
(E)

**C**  
(A)

*mf*  
w/ fingers  
let ring throughout

T  
A  
B

2 3 5 5 0 2 3 5 7 0 2 3 5 5 5 0 2 3  
2 4 6 6 7 2 4 6 7 1 2 4 6 6 7 0 2 3  
0 2 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*Piano arr. for gtr.

\*\*Symbols in parentheses represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.  
Chord symbols reflect basic harmony.

**F**  
(D)

**G**  
(E)

**F**  
(D)

**C/E**  
(A/C#)

**Dm**  
(Bm)

**F/G**  
(D/E)

*rit.*

2 0 3 0 0 1 3 2 0 3 3 2 4 2 4 2 4 2 4 2  
2 1 0 1 0 2 0 4 2 4 4 2 4 2 4 4 5 0  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

## Verse

A tempo

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

**C**  
(A)

**F**  
(D)

**G**  
(E)

**C**  
(A)

1. Sis - ter Chris - tian, oh, the time \_ has \_ come, \_ and \_ you know that you're \_ the  
2. Babe, you know you're grow - ing up so fast \_ and ma - ma's wor - ry - ing that

2 2 2 4 2 3 0 2 0 1 2 2 0 0 0  
2 2 2 2 4 4 1 2 1 2 2 2 2 0  
0 2 2 2 5 0 0 0 0 0 0 0 0 0

### Rhy. Fill 1 Gtrs. 2 & 3

F (D) G (E) F (D) C/E (A/C#) Dm (Bm) F/G (D/E)

on - ly one to say o - kay.  
you won't last to say let's play.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "on - ly one to say o - kay." and "you won't last to say let's play." The middle staff is a piano accompaniment in treble clef, and the bottom staff is a guitar fretboard diagram in standard tuning (E, A, D, G, B, E) with a key signature of one sharp. The guitar part includes fingerings such as 2, 3, 0, 1, 7, 5, 7, 3, 2, 4, 2, 4, 0, 2, 4, 2, 0.

C (A) F (D) G (E) C (A)

Where you go - ing, what you look - ing for? You know those boys don't wan - na  
Sis - ter Chris - tian, there's so much in life, don't you give it up be -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "Where you go - ing, what you look - ing for? You know those boys don't wan - na" and "Sis - ter Chris - tian, there's so much in life, don't you give it up be -". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a guitar fretboard diagram in standard tuning (E, A, D, G, B, E) with a key signature of one sharp. The guitar part includes fingerings such as 2, 2, 2, 4, 2, 3, 0, 0, 0, 5, 0, 0, 2, 2, 2, 0.

To Coda

F (D) G (E) F (D) C/E (A/C#) Dm (Bm) F/G (D/E)

play no more with you, it's true.  
fore your time is due, it's true.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "play no more with you, it's true." and "fore your time is due, it's true." The middle staff is a piano accompaniment in treble clef, and the bottom staff is a guitar fretboard diagram in standard tuning (E, A, D, G, B, E) with a key signature of one sharp. The guitar part includes fingerings such as 2, 0, 3, 0, 0, 0, 7, 5, 7, 2, 3, 2, 4, 5, 2, 4, 2, 0.



# Pre-Chorus

C (A) F/C (D/A) G/C (E/A) C (A) F/C (D/A) G/C (E/A)

You're

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

mf

P.M. -----

Gtr. 2 (dist.)

mf

P.M. -----

Gtr. 3 (dist.) Rhy. Fig. 1A End Rhy. Fig. 1A

mf

P.M. -----

# Chorus

Gtr. 1 tacet

C5 F5 C5 F5 Bb5

mo - tor - ing, what's your price for flight in find - ing mis - ter right?

\*Gtrs. 2 & 3

P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. --

\*Composite arrangement

*D.S. al Coda*

Chords: C5, F5, F/A, Bb, F/A, G

Vocal lyrics: You'll be al - right to - night.

Piano part includes: P.M. - - |, P.M. - - |, P.M. - - |, P.M. - - |, w/ bar

**⊕ Coda**

### Pre-Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A

The musical score for 'It's True, Yeah.' features three staves. The top staff is the vocal line, starting with the lyrics 'It's true,' followed by a long note, then 'yeah.' The middle staff is for guitar 2 (Gtr. 2), which plays a series of eighth notes with a 'w/ bar' (with bar) instruction. The bottom staff is for guitar 3 (Gtr. 3), which plays a series of eighth notes. The score includes various musical notations such as chords (C, F/C, G/C, C), accidentals, and a key signature change to one flat.

## Chorus

The musical score is divided into two systems. The first system shows the vocal melody for the first line of the prayer, with lyrics "Mo - tor - ing, what's your price for flight? \_\_\_\_ You". The melody is written in treble clef with a key signature of one flat (B-flat). Chord symbols C5 and F5 are indicated above the staff. The second system shows the guitar accompaniment for the same lyrics, labeled "Gtrs. 2 & 3". The guitar part is written in treble clef and includes a rhythmic pattern of eighth and sixteenth notes, with a "P.M. ---" marking indicating a palm mute. The score concludes with a double bar line and a final chord symbol C5.

got him in your sights, and driv - ing through the

End Rhy. Fig. 2

P.M. ---|

P.M. ---|

1 1 1 3 3 3 2 3 2 5 3 1 1 1 3 5 3 0

Bb F/A Bb5 F/A Bb5 F/A Bb5 N.C. C5

night. Mo - tor - ing,

Rhy. Fig. 3

F5 C5 F5 Bb5

what's your price for flight in find - ing mis - ter right? \_

End Rhy. Fig. 3

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

C5 F5 Bb

You'll be al - right to - night. \_

Rhy. Fig. 4

P.M. ---|

### Guitar Solo

F/A G F Gtr. 2 & 3 tacet G/F

Gtr. 4 (dist.)

f P.H. 1/2 (2) 3 3 3 w/ bar A.H. T +1 +1 (5) (5)

Pitch: C

Gtrs. 2 & 3 End Rhy. Fig. 4

[illegible]

The musical score for "The Wind" by John Cage is presented in two systems. The first system includes a treble clef staff with notes and wavy lines, and a prepared piano section with numbers and wavy lines. The second system continues the prepared piano section. Annotations include "8va", "loco", "3", "w/bar", "rake -|", and "x 3".

Gtrs. 2 & 3

Violato w/ tap finger.

Picm. E -2 1/2

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for guitar and string quartet. The guitar part is in G major and includes a "loco" section and an "8va" section. The string quartet part includes a "let ring" section. The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The guitar part is written on a single staff, and the string quartet part is written on four staves. The score includes various musical notations such as notes, rests, and dynamic markings.

# Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3

N.C.

C5

F5

C5

Mo - tor - ing, what's your price for flight \_\_\_\_ in

8va -

Gtr. 4

loco

mf

22

17

1 1 3 5 3 3 3

Gtr. 4 tacet

F5

Bb5

C5

F5

find - ing \_\_\_\_ mis - ter right? \_\_\_\_ You'll be al - right to - night. \_\_\_\_

Gtrs. 2 & 3

P.M. ---|

(3)

3 3 3 2 3 2 5 3

1 1 1 3 5 3 3 5 3 0

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Bb

F/A

Bb5

F/A

Bb5

F/A

Bb5

C5

You're mo - tor - ing,

Gtr. 4

mf

P.H.

3 3 3 3 3 3 3 3

0 1 1 0 1 1 0 1

3/5 3 3 3

Gtr. 4 tacet

F5

C5

F5

Bb5

what's your price for flight \_\_\_\_ in find - ing \_\_\_\_ mis - ter right? \_\_\_\_

(3)

Gtrs. 2 & 3: w/ Rhy. Fig. 4  
C5

F5

Bb

F/A

G

— You'll be al - right to - night. —

### Interlude

C  
(A)

F/C  
(D/A)

C  
(A)

F/C  
(D/A)

G/C  
(E/A)

Gtrs. 2 & 3

let ring — H.H.

Gtr. 1

0 5 0 2 5 5 0 2 4  
2 2 2 2 2 2 2 2 4  
0 2 2 2 2 2 2 2 2

### Outro-Verse

Gtr. 3 tacet

C  
(A)

F  
(D)

G  
(E)

C  
(A)

Sis - ter Chris - tian, oh, the time has come — and you know that you're — the

Gtr. 2

\* fdbk. *mf* w/ bar (7) -1

\*Vol. swell

Gtr. 1

5 0 0 0 5 0  
2 2 2 2 2 2  
2 2 2 2 2 2  
0 2 2 2 2 2

Gtr. 2 tacet

F (D) G (E) F (D) C/E (A/C#) Dm (Bm) F/G (D/E)

on - ly one \_\_\_\_\_ to say \_\_\_\_\_ o - kay. \_\_\_\_\_

Gtr. 1

C (A) F/C (D/A) C (A)

But you're mo - tor - ing, \_\_\_\_\_ yeah, \_\_\_\_\_

F/C (D/A) C (A) Csus2 (Asus2)

mo - tor - ing. \_\_\_\_\_

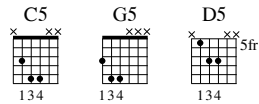
F/C (D/A) G (E) C (A)

*rit.*

from Night Ranger - *Big Life*

# The Secret of My Success

Words and Music by Jack Blades, David Foster, Tom Keane and Michael Landau



## Intro

Moderately ♩ = 120

\*\* D5

(Synth bass & sequencer)

Gtr. 1 (dist.)

Intro musical notation for guitar and bass. The guitar part starts with a 3-measure rest, then plays a distorted D5 power chord (fret 1, 3, 4) with a 5th fret extension on the high E string. The bass part plays a synth bass line. The key signature is D Mixolydian (one sharp).

\*Key signature denotes D Mixolydian.

\*\*Chord symbols reflect overall harmony.

## Verse

Gtr. 1 tacet

D5

N.C.

Verse musical notation for guitar and bass. The guitar part is tacet. The bass part plays a D5 power chord (fret 1, 3, 4) with a 5th fret extension on the high E string. The key signature is D Mixolydian (one sharp).

Verse musical notation for guitar and bass. The guitar part is tacet. The bass part plays a D5 power chord (fret 1, 3, 4) with a 5th fret extension on the high E string. The key signature is D Mixolydian (one sharp).

Verse musical notation for guitar and bass. The guitar part is tacet. The bass part plays a D5 power chord (fret 1, 3, 4) with a 5th fret extension on the high E string. The key signature is D Mixolydian (one sharp).

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# Bridge

C5 Csus2 C5

And all this \_\_\_ could seem like a dream out \_\_\_ the door, with

let ring -----

# Verse

G5 \*G5/E D5

ev - 'ry - day peo - ple face down on \_\_\_ the floor. 2. I al - ways said I could

\*Bass plays E.

make it \_\_\_ and be who \_\_\_ I am. \_\_\_ There's a

Gtrs. 1 & 2 (dist.)

*mf* w/ bar

w/ bar -----

12 11 11 11

Gtr. 2 tacet

new look \_\_\_ in \_\_\_ sight, what a change for \_\_\_ the new mod - ern \_\_\_ man. \_\_\_

Gtr. 1

Gtrs. 1 & 2

10/13 10 12

# Pre-Chorus

Gtr. 2 tacet

C5

With all this — it seems like I'm dy - ing — for more, the

Gtr. 1

let ring -----

(12) 12 11  $\frac{1}{2}$  (11)  $\frac{1}{2}$  (11) 3 5 X X 12 11 (11) 9 X X 10 9 (9) 7

G5

G5/E

Csus2

streets are — on fire, — nev - er seen it — be - fore. It's like the sound of — e -

3 0 0 X 3 9 7 3 3

D/A

A5

G5

E5

lec - tric — gui - tars.

Gtr. 2

w/ bar w/ bar ----- w/ bar -----

9/12 11 9 12 13 10 (10) (10) 10 9 7 5 (5) 7 -1 1/2 -1

-3 1/2

Gtr. 1

3 5 12 12 12 11 9 7 7 7 7 0 5 3 0

# Chorus

Gtrs. 1 & 2 tacet

D Em7 G6 A D Em7

Worlds col - lide and hearts will be bro - ken, o - ver and o - ver, it's the  
(O - ver and o - ver.)

Gtr. 2

Gtr. 1  
divisi

Riff A

Gtr. 3 (clean)

*mf*  
w/ chorus  
let ring throughout

A G D Em7 G6 A6

same ev - 'ry - day. Same ev - 'ry - day.) How can I say what has nev - er con - cerned me. The

Gtr. 3

Gtr. 3

Gtr. 1  
divisi

End Riff A

*mf*

## To Coda 2

Gtr. 3 tacet

C5 G5 Eb5 Bb5 C5 G5

se - cret of my suc - cess is I'm liv - ing...

Gtr. 1

To Coda 1

E5 G5 D5

twen - ty - five hours \_\_\_\_\_ a \_\_\_\_\_ day. \_\_\_\_\_

0 3 7 5

N.C. Verse D5

3. It's a - maz - ing \_\_\_\_\_ to \_\_\_\_\_ me what a fool will \_\_\_\_\_ be - lieve to \_\_\_\_\_ get \_\_\_\_\_

*mf*

5 7 5 3 5 7 0

by. \_\_\_\_\_ With a change of your \_\_\_\_\_

Gtr. 2 *mf* w/ bar

20 (20) 17 ✓ 19 20

Gtr. 1 w/ bar

10 / 13 (13) 10 ✓ 12 12 7 5

mind, I can live, I can fly. The

8va -

w/ bar

20 (20) 17 ✓ 19 20 19 19 1/2 (19) 1/2 (19)

2 13 (13) 10 ✓ 12 12 11 11 1/2 (11) 1/2 (11)

(7/5)

### Pre-Chorus

Gtr. 2 tacet

Csus2

G5

hard - er they come, the hard - er they fall. I nev - er say may - be and I

Gtr. 1

w/ bar

11/12 11 (11) 9 7/5 7/5

G5/E

C5

go for it all. It's like the sound of electric guitars.

Gtr. 2

8 8 8 8

Gtr. 1

let ring -

3 5 (5) 2 12 11 (11) 9 7/5 7/5

D/A A5 G5 E5

8va -

1/2 rake -

w/ bar

-1

The first system of the musical score consists of two staves. The top staff is a guitar staff in treble clef with a key signature of one sharp (F#). It contains several measures of music, including triplets of eighth notes, a half-note bend (1/2), and a slide (rake -). The bottom staff is a bass staff in bass clef, showing fret numbers and techniques like a bar (w/ bar) and a slide (-1). Above the staves, the chords D/A, A5, G5, and E5 are indicated. A dashed line labeled '8va -' spans across the top staff.

## Coda 1

D5

day. \_\_\_\_\_

(cont. in slashes)

The Coda 1 section consists of two staves. The top staff is a guitar staff in treble clef, showing a long sustain (D5) and a sequence of notes. The bottom staff is a bass staff in bass clef, showing a long sustain (D5) and a sequence of notes. A dashed line labeled '8va -' spans across the top staff. The text 'day. \_\_\_\_\_' is written below the top staff, and '(cont. in slashes)' is written below the bottom staff.

## Interlude

C5 G5

Gtr. 1

Gtr. 2

8va - loco 8va -

1/2

Gtr. 4

mf

17/19

17 19

17 18 17 17 19 17 16 17 20 (20) 18 17 19 20 18 17 18 17 19

The Interlude section consists of four guitar staves. The top two staves are labeled Gtr. 1 and Gtr. 2, and the bottom two are labeled Gtr. 4. The top staff shows a long sustain (C5) and a sequence of notes. The second staff shows a long sustain (G5) and a sequence of notes. The third staff shows a long sustain (8va -) and a sequence of notes. The fourth staff shows a long sustain (8va -) and a sequence of notes. A dashed line labeled '8va -' spans across the top staff. The text 'loco' is written above the third staff. A dashed line labeled '1/2' spans across the third staff. The text 'mf' is written below the fourth staff. The text '17/19' is written below the fourth staff. The text '17 19' is written below the fourth staff. The text '17 18 17 17 19 17 16 17 20 (20) 18 17 19 20 18 17 18 17 19' is written below the fourth staff.







*D.S. al Coda 2*

## **Coda 2**

### **Outro**

Gtr. 3: w/ Riff A

Gtr. 1 tacet

D Em7 A G D Em7

na, na, na, na, na, na, Na, na, na,

Gtr. 2

w/ bar

Gtr. 1

C5

mf

The se - cret of my suc - cess

End Voc. Fig. 1

na, na, na.)

w/ bar

G5

E ⑥ open

G ⑥ 3fr

is I'm liv - ing twen - ty - five hours a

(Twen - ty - five hours a

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 3: w/ Riff A

Gtr. 1 tacet

D  
④  
open

G6

A

D

Em7

day, \_\_\_\_\_ hey. \_\_\_\_\_

day.)

w/ bar

A

G

D

Em7

G6

A6

C5

Gtr. 1 *mf*

w/ bar

w/ bar

G5

E

⑥

open

G

⑥

3fr

D5

(Twen - ty - five hours a day.)



Verse  
Gmaj9

1. What do you do \_\_\_\_\_ when it's fall -

C<sup>6</sup>

- ing a - part \_\_\_\_\_ and you knew it was gone \_\_\_\_\_ from the ver - y start? \_\_\_\_\_ Do you

Am7

Fadd9

Gmaj9

close \_\_\_\_\_ your eyes \_\_\_\_\_ and dream a - bout \_\_\_\_\_ me? \_\_\_\_\_

Gtr. 2 tacet

C6

D

Gmaj9

A girl in love \_\_\_\_\_ with a gleam \_\_\_\_\_ in your eye, I was a

Gtr. 3 (slight dist.)  
*mp*  
P.M. throughout

young - er boy all dressed in white. We're old - er now. I'll

Fadd9 Gmaj9 Gtr. 3 tacet

bet you still \_\_\_\_ think a - bout \_\_\_\_ me. \_\_\_\_

Gtr. 3

3 5 5 3 5 3 5 5 3 5 4 5

Gtr. 4 (dist.)

Rhy. Fill 1

End Rhy. Fill 1

*mp* *mf*

P.M. - - - - -

### § Pre-Chorus

3rd time, Gtr. 6: w/ Fill 3

Bbsus2 F Eb5

1. I re - mem - ber we learned a - bout love in the back of a Chev - ro - let.  
2. I re - mem - ber I held you so tight and we danced the night a - way.  
3. I re - mem - ber we learned a - bout love in the back of a Chev - ro - let.


Gtr. 4

P.M. - - - - -

1 1 1  
3 3 3  
1 1 1

1 2 3 0 8 8 8 8 8 8  
3 3 3 3 3 6 6 6 6 6 10

**Fill 3**  
Gtr. 6



5/8

B $\flat$ sus2 F

Well, it felt so good to be young, — it feels like yes —  
 With the moves of two wide-eyed kids, — I need you so much —  
 No good for an old mem - o - ry — to mean so much —

P.M. -----

8 8 8 8 8 8 8 8 0 3 3 3 3 1 1 1 1 1 0 3 3 3 3 0 0

10 8 8 6 6 6 6 6 0 1 1 1 1 1 1 1 1 0 1 1 1 1 1 1 0

2nd & 3rd times, Gtr. 4: w/ Rhy. Fill 2 2nd & 3rd times, Gtr. 5: w/ Fill 1

G5 G/B

- ter - day. — } When you close your — eyes —  
 — to - day. —  
 — to - day. —

Gtr. 5 (dist.)

*mf* Harm. w/ bar steady dive

Riff A1

Gtr. 4

P.M. -----

-2 1/2

Riff A

5 4 5 5 4 5 3 2 5 2

Rhy. Fill 2  
 Gtr. 4

P.M. -----

Fill 1  
 Gtr. 5

Harm. w/ bar

5 (5) -2 1/2

Pitch: G

C Em D/C C

do you dream a - bout me? When you

Voc. Fig. 1 End Voc. Fig. 1

(Dream a - bout me.)

The first system of the musical score includes a vocal line with lyrics, a guitar line with wavy lines indicating a specific texture, and a bass line with fret numbers (9, 8, 9, 7/9, 8, 9, 7, 8, 7, 9, 9). Chord symbols C, Em, D/C, and C are placed above the staff.

To Coda 1

To Coda 2

G/B C D Dsus4 D

close your eyes do you dream a - bout me? Do you still dream a - bout

End Riff A1

End Riff A

The second system continues the musical score with the same vocal line and guitar/bass accompaniment. Chord symbols G/B, C, D, Dsus4, and D are placed above the staff. The system concludes with two riff endings, labeled 'End Riff A1' and 'End Riff A'. The bass line for the second system includes fret numbers such as 8, 7, 10, 10/12, 7, 5, 10/17, 2, 5, 2, 3, 5, 3/5, 7, 8, 7, 5, 8, 7, 5, 7, 7, 7, 5, 10.



G5 C D

me? 2. I

w/ bar +1

2 (2)

3 5 3 3 5 (5)

# Verse

Gmaj9

Gtrs. 4 & 5 tacet

C<sup>6</sup><sub>9</sub>

guess I don't know what I'm think - ing, com - ing off a hard night of drink -

## Riff B

Gtr. 3

P.M. throughout

Gtr. 5

Gtr. 4

Am7 Fadd9

- ing. \_\_\_\_\_ Ang - ie, come \_\_\_\_\_ clos - er to me, I need a soul to bleed \_\_\_\_\_

Gtr. 3

Gmaj9 C5 D5 Gtr. 3: w/ Riff B Gmaj9

\_\_\_\_\_ out. \_\_\_\_\_ It could -'ve been done \_\_\_\_\_ in a dif -

Gtr. 3

End Riff B

Gtr. 4

Gtr. 4 tacet C5

f'rent kind of way \_\_\_\_\_ but that ain't you, \_\_\_\_\_ you play tough \_\_\_\_\_ when you play. \_\_\_\_\_ It's

Am7 Fadd9 Gmaj9

o - ver now, \_\_\_\_\_ I'll bet you still think a - bout \_\_\_\_\_ me. \_\_\_\_\_

Gtr. 4

*mp* *mf*

P.M. -----|

# ♩ Coda 1

Gtr. 5: w/ Riff A1 (last 2 meas.)

Gtrs. 4 & 5: w/ Riffs A & A1

D Dsus4 D G/B

me? When you close your eyes

Gtr. 1

Fill 2 End Fill 2 Riff C

8va

15 14 15 15

Gtr. 4

7 8 8 8 7 7 7 7 5 5 5 5 5

C Bkgd. Voc.: w/ Voc. Fig. 1 Em D/C C

do you dream a - bout me? When you

Gtr. 1

8va

14 15 15 14 15 15 14 15 14 17

G/B C D Dsus4 D

close your eyes do you dream a - bout me?

8va

End Riff C

14 15 15 14 15 15 17 17

# Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1

Gadd9/B

C<sup>6</sup>(no3rd)

Gtr. 1 *loco*

w/ bar rake - | 1/2 w/ bar w/ bar

12 14 12 12 14 12 14 12

Gtr. 4

2 2 3

Em7sus4

rake - | 1/2 w/ bar w/ bar

12 (12) 14 12 10 12 14 12 13 15 15

(3) 7 7 7

Dm11

8va -----

Gtr. 1

rake - | 3 3 1/2

13 13 15 13 17 17 (17)

\*Gtr. 6 (dist.)

*f* 1 1 1

7 (7) (7) 5

\*Jeff Watson

Gtr. 4

5

# Guitar Solo

Gtrs. 1 & 4 tacet

\*Cmaj9

C F/C C

Gtr. 6

\*Chord symbols reflect overall harmony.

Am7sus4 Am7 F/A Am7

G/F C/F F C/F

Dm7 C/D G

Gtr. 4: w/ Rhy. Fill 1

D.S. al Coda 2

## Coda 2

Gtr. 5: w/ Riff A1 (last 2 meas.)

D Dsus4 D

me? When you

Gtr. 4

# Outro-Chorus

Gtrs. 4 & 5: w/ Riffs A & A1 (till fade)

G/B

C

Bkgd. Voc.: w/ Voc. Fill 1

Em

close your eyes do you dream a - bout

D/C

C

G/B

C

me? When you close your eyes do you dream a - bout

D

Dsus4

D

Gtr. 1: w/ Fill 2

Gtr. 1: w/ Riff C (till fade)

G/B

me? When you close your eyes

## Begin fade

Bkgd. Voc.: w/ Voc. Fill 1

Em

D/C

C

do you dream a - bout me? When you

G/B

C

D

Dsus4

D

go to sleep at night do you dream a - bout me?

G/B

C

When you close your eyes do you

Bkgd. Voc.: w/ Voc. Fig. 1

Em

D/C

C

G/B

dream, dream a - bout me? When you close your big, brown eyes

## Fade out

C

D

Dsus4

D

do you dream a - bout me?

from Night Ranger - *Midnight Madness*

# (You Can Still) Rock in America

Words and Music by Jack Blades and Brad Gillis



Intro  
Free time

Moderately fast  $\text{♩} = 168$

\*A5

G5/A

D/A

G5/A

D/A

Gtr. 1 (dist.)

Guitar 1 (distorted) staff with notes and a bar line. Dynamics: *mf* w/ bar.

TAB for Guitar 1. Fingering: -3 1/2.

Gtr. 2 (dist.)

Guitar 2 (distorted) staff with notes and a bar line. Dynamics: *f* P.M. ---| P.M. ---| P.M. ---| P.M. ---.

TAB for Guitar 2. Fingering: 8 7 5, 7 7, 8 7 7, 8 7 7.

\*Chord symbols reflect implied harmony

Gtr. 1 tacet

G5/A

\*\* C/E A5

G5/A

Guitar 1 staff with notes and a bar line. Dynamics: *f* w/ bar.

TAB for Guitar 1. Fingering: (0), -3 1/2, slack.

Guitar 2 staff with notes and a bar line. Dynamics: P.M. -| P.M. ---| P.M. ---.

TAB for Guitar 2. Fingering: 8 7 5, 2 2 0, 8 7 5.

Guitar 3 (dist.) staff with notes and a bar line. Dynamics: *f* 1/4.

TAB for Guitar 3. Fingering: 3, 2 2 0, 8 7 5.

\*\*Bass plays E.

\*Gtrs. 2 & 3

D/A G5/A D/A G5/A A5

P.M. -| P.M. - - - -| P.M. - - - -| P.M. - - - - - -|

7 8 8 7 8 2  
7 7 7 7 7 2  
0 0 5 5 7 0 0 0 0 0 3 4 0

\*Composite arrangement

A/C# G5/A D/A G5/A D/A G5/A A5

Gtr. 4 (dist.)

*mf* 1/2

14 14 12 12 14 11 12 14 11 12 14 12 14 14 12 12 12 14

Rhy. Fig. 1

Gtrs. 2 & 3

1/2 P.M. - - - - - - - -| P.M. - -| P.M. - - - - -| P.M. - - - -|

8 7 8 8 7 8 2  
7 7 7 7 7 2  
3 0 5 0 0 0 0 0 0 0 7 0 0 5 5 7 0 0 5 0 0 0 0 3 4 0

End Rhy. Fig. 1

Gtrs. 2 & 3: w/ Rhy. Fig. 1

A/C# G5/A D/A G5/A D/A G5/A A5

Gtr. 4

1/2 1/2

14 14 12 12 14 11 12 14 11 12 14 12 14 14 12 12 12 14

Gtr. 4 tacet N.C. E5 Gtr. 5 tacet N.C. E5

Fill 1 8va End Fill 1

Gtr. 5 (dist.)

*mf* Harm. w/ bar

4 5 5

Pitch: D G

Gtrs. 2 & 3

2 2 0 0 4 2 2 0 2/4 2 5 2 3 2 2 0



# Verse

1. Lit - tle sis - ter by the rec - ord ma - chine, \_\_\_ a ti - ny danc - er, such a  
 2. Lit - tle sis - ter makes a move for the door. \_\_\_ The door squeaks, she's on the

Gtrs. 2 & 3

P.M. ---| P.M. ---| P.M. ---|

(2/2) 0 0 0 0 0 0 0 0 5 0 0 7 7 5 0 0 0 0 0 0 0 0 0

D5 D6 D5 D6 D(#4) D5

sweet six - teen. She's go - in' out, she's gon - na par - ty to - night. \_\_\_  
 sec - ond floor. \_\_\_ Her dad - dy wakes, "Is ev - 'ry thing O. K.?" \_\_\_

P.M. -| P.M. ---| P.M. ---| P.M. ---| P.M. ---

0 5 0 0 7 7 5 7 7 5 5 5 5 5 5 5 5 9 5 5 9 9 6 5

E5 D/E

She's gon - na shake and make it last all night. \_\_\_ Lit - tle broth - er's got a  
 Not a sound \_\_\_ as she makes \_\_\_ her get - a - way. \_\_\_ Lit - tle broth - er's got it

P.M. ---| P.M. ---|

5 5 5 5 5 5 5 5 5 5 4 5 5 4 5 7 9 7 0 0

E5 D/E

driv - in' ma - chine, \_\_\_ a fast driv - er, such a clean ma - chine. \_\_\_  
 read - y to roll, \_\_\_ tires burn - ing as they head for the show. \_\_\_

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

7 0 9 7 9 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0 7 7 7

C5

A5

They're go - in' out, they're gon - na put out the lights. They're gon - na rock it, rock it,  
Light it up and turn the mu - sic on loud. They're rock - in', rock - in',

P.M.

5/3

3

2/2 2/2 2/2

0 0 0

3

3

Chorus

D5

G5

rock it! } You can still rock in A - mer - i - ca. \_\_\_\_ Oh, \_\_\_\_  
rock - in'! }

Harm. -----|

2/2 2/2 2/2

0 0 0

3

3

0 2 3

5 5 3 3

Pitch: A D B

A5

G5

A5

G5

D5

G5

\_\_\_\_ yeah, it's al - right. You can still rock in A - mer - i - ca. \_\_\_\_ Oh, \_\_\_\_

5 5 3

X X X

5 5 3

X X X X X

0 2 3

3

Rhy. Fill 1

Gtr. 2

5/3

2

5 3

(3)

2

(3)

2 2

*To Coda*  $\Phi$

A5 G5 A5 G5 D5 G5

— yeah, all — night. You can still rock in A - mer - i -

1.

A5 Gtr. 5: w/ Fill 1 N.C. E5 N.C. E5

ca. —————

2.

A Gtr. 3 tacet B5

ca! —————

Gtr. 3 Gtr. 6 (dist.)

*f* steady gliss. 1/4

\*Brad Gillis

Gtr. 2

(cont. in slashes)

**Guitar Solo**  
**Half-time feel**

B5 Asus2

Gtr. 2

Gtr. 6

w/ bar

1

1/2

1

3

**End half-time feel**

B5 Asus2

(cont. in notation)

8va

Harm. w/ bar

Pitch: slack B

1

1

w/ bar

hold bend

12

12

12

(12)

B5

A5

8va

Gtr. 6

w/ bar

+1 1/2

+1 1/2

10

19

-3 1/2

-3 1/2

-2 1/2

-1/2

\*flutter bar

-1/2

\*Continuously flutter bar while performing hammer-ons and pull-offs w/ fret hand.

**Rhy. Fig. 2**

**End Rhy. Fig. 2**

Gtr. 2

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M.

P.M. ---|

P.M. ---|

P.M. ---|

4

4

4

4

2

2

2

2

0

0

0

0

0

0

0

0



N.C.

8va-----

steady dive

w/ bar

(14) (14)

-1 1/2

8va-----

14 15 17 14 15 17 19 17 16 17 19 16 19

17 20 19 17 20 20 17 20

3 2 0 5 3 5 4 3

X X X X X X

Gtr. 7

8va-----

1/2 1/2 1

19 17 20 19 17 20 19 20 (20) 17 20 17 20 17 20 17 20 19 20 19 17 19 19 17 16 19 17 19

Gtr. 2

End Rhy. Fig. 3

5 3 5/7 X X X X 3 5 4 3 X X X X 3 5 3 5/7 X X X X X X

Gtr. 2: w/ Rhy. Fig. 3

D5

G5

Gtr. 7 loco

\*1 2 1 1 3 1 1 4 1 1 3 1 \*\* 1 2 1 1 3 1

T T T T T T T T T T T T T T T T T T

0 4 7 12 14 12 7 4 0 4 7 12 16 12 7 4 0 4 7 12 19 12 7 4 0 4 7 12 16 12 7 4 0 4 7 12 14 12 7 4 0 4 7 12 16 12 7 4

\*Tap sequence executed with designated fingers  
(1 = index, 2 = middle, 3 = ring, 4 = pinky) of pick hand, next 8 meas.

\*\*Pluck open string w/ fret hand index finger.

N.C.

1 4 1 1 3 1 1 2 3 4 3 2 1 1 2 3 4 3 2 1

T T T T T T T T T T T T T T T T T T

0 4 7 12 19 12 7 4 0 4 7 12 16 12 7 4 6 9 14 16 18 21 18 16 14 9 6 5 6 9 14 16 18 21 18 16 14 9 6

6 1 2 3 4 3 2 1 1 2 3 4 3 2 1 1 2 3 4 3 2 1 1 2 3 4 3 2 1

T T

5/6 9 14 16 18 21 18 16 14 6 9 7 4 7 12 14 16 19 16 14 12 7 4 5/6 9 14 16 18 21 18 16 14 9 6 5/6 9 14 16 18 21 18 16 14 9 6

# Bridge

E5

Rock in \_\_\_\_ A -

Gtr. 7

1 2 3 4 3 2 1 1 2 3 4 3 2 1 3

T T T T T T T T T T T T T T T T

5/6 9 14 16 18 21 18 16 14 9 6 4 7 12 14 16 19 16 14 12 7 4 16 17

\*Slide tap finger.

Gtr. 2

Gtr. 3  
divisi

\*\*Gtrs. 2 & 3

5 5 4 5 7 6 7 9 9 7 0 12

\*\*Composite arrangement

\*\*\*Gang vocs. (downstemmed only),  
next 19 meas.

Gtr. 7 tacet

A5

E5

mer - i - ca. You \_\_\_\_ can still... \_\_\_\_ Rock in \_\_\_\_ A -

Gtrs. 2 & 3

2 2 0 0 0 0 4 2 2 0

A5

E5 B/E E5

mer - i - ca. Rock in A - mer - i - ca! \_\_\_\_\_

P.M. -----

B/E E5 A5 A(#4) A5 A(#4) A5

Rock in \_\_\_\_\_ A - mer - i - ca. Yeah, you can

P.M. -----

E5 B/E E5 B/E E5 A5 A(#4) A5 B5

still... Rock in \_\_\_\_\_ A - mer - i -

Gtr. 3

P.M. -----

Gtr. 2

P.M. -----



Gtrs. 2 & 3: w/ Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2

B5

The musical score consists of three staves. The top staff is for B5, showing a long sustained note with a tremolo effect. The middle staff is for guitar (Gtr. 7), showing a sequence of eighth notes with a tremolo effect. The bottom staff shows the fretting for the guitar, with numbers 19, 14, and 16 indicating the frets.

A5

B5

Gtrs. 2 & 3

[illegible]

Gtr. 7 tacet

A5 N.C.

D5

## ⊖ Coda

i - ca, you can still rock in A - mer - i - ca, oh, you can

still rock in A - mer - i -

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of three measures, each containing a half note. The notes are G4, A4, and D5. Above the staff, the chords A/C# and G5/A are indicated for the first measure, D/A and G5/A for the second, and D/A and G5/A for the third. The final measure is marked with a double bar line and the chord A5.

Gtr. 4

14 14 12 12 14 11 12 14 12 14 11 12 14 12 14

Grtr. 3

The musical score for guitar (Grtr. 3) is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some triplets. Below the staff, there are four measures of fretboard diagrams. Each measure is divided into two parts by a vertical dashed line. The first part of each measure contains a sequence of fret numbers (e.g., 3, 0, 0, 0, 0, 0) and the second part contains a sequence of fret numbers (e.g., 0, 0, 0, 0, 0, 0). The fret numbers are written in a stylized font. The first measure has a triplet of eighth notes on the first string, indicated by a bracket and the number 3. The second measure has a triplet of eighth notes on the second string, indicated by a bracket and the number 3. The third measure has a triplet of eighth notes on the third string, indicated by a bracket and the number 3. The fourth measure has a triplet of eighth notes on the fourth string, indicated by a bracket and the number 3. The fretboard diagrams are labeled with 'P.M.' (Palm Mute) and a dashed line, indicating that the palm mute is applied during the first part of each measure.

A/C# G5/A D/A G5/A D/A

G5/A A5 A/C# G5/A

D/A G5/A D/A N.C. G5 N.C. A5